



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

greens, the greyish blues, and the old reds, whether illustrated in the groundings of a damask or a brocade, or appearing in a plain velour or armure. The designs in the most sumptuous of the flowered stuffs reach from the Renaissance, as developed in the reign of Louis XV., with la Pompadour as arbitress of fashions, decreeing the flower-intersected stripes, which have ever since her time borne her name, to the dainty bouquets of flowers and ribbon bow-knots which gave character to the Renaissance, under Louis XVI., and which were affected by Queen Marie Antoinette.

Some of the most pleasing of the recently-imported damasks for the common purposes of hangings and cushionings are in designs of waves and billows of lace entangling detached blossoms, bouquets, or garlands of flowers in nature's colorings; others are scattered over with bouquets of flowers of natural size; others are in inch-wide fancy satin stripes, at distances two inches apart, intersected with blossoms delicate enough for the evening gown of a young lady in her second winter in the *beau monde*.

Very charming hangings and cushionings are seen in the new brocates, in the Renaissance scrolls and tangles developed in two colors, a delightful illustration of these appearing in a manufacture having a grounding of cream-white, with the design brought out in delicate tan color, and in a piece in grounding of pale old rose, relieved with a design in Volga green, while for cushionings, pure and simple, in the finer grades of upholstery stuffs, there has been nothing recently shown that is more attractive than the silk-faced armures, in designs of baskets of flowers and large bouquets imprisoned by Renaissance scrolls and tangles. Attractive and desirable window hangings of medium grade in all the popular colors have the field studded with set high art designs, surrounded by a nine-inch-wide border to match. The cheaper grades of curtains are most numerous in stripes of soft or semi-transparent tissues, these being varied in economical furnishing by hangings of China silk, or by the American reproduction of Chinese manufacture.

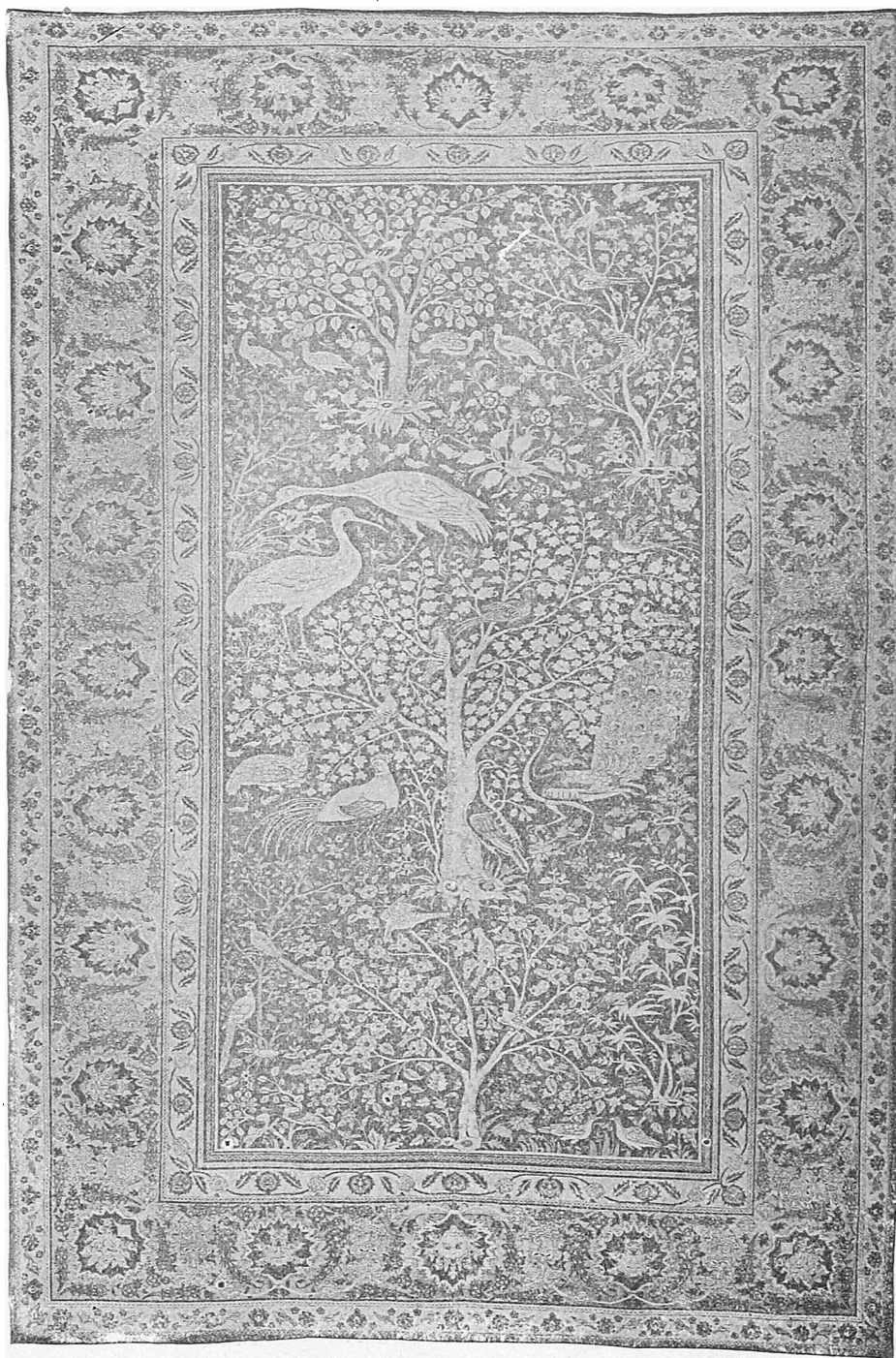
Of the heavier varieties of the hangings of the season there are none which commend themselves with greater certainty to the artistic taste than the reproductions of the old Flemish and French tapestries. They are woven pictures of woolen woof and cotton warp brought out in landscape colors, and

are mostly used for door draperies, rarely appearing in pairs, and suitable particularly for halls, dining-rooms and libraries. They are held at from about \$24 to \$30 each.

Of the heavier stuffs devised specially for cushioning, great favor attaches to the manufactures of silk warp in reps filling of stout cotton or woolen threads, with the designs brought out in the figures of old Gobelin tapestries. Another variety of upholstery goods, with the Gobelin figures, has grounding of satin weave; and still another manufacture in this line has stout armure grounding, the armure ground-

ing appearing also in a lighter silk-faced material, the designs on which are developed in lace and brocaded effects in silk.

It would require a very extended article to notice in detail even a small number of the new hangings and fancy upholstery materials of the present season. They were never in greater variety or more interesting as the result of design and coloring or the product of the loom. The range in price is long, from the heavy, excellent armures, floriated in old tapestry designs, at \$1.85 per yard at retail, of goods fifty inches wide, to the elegant damasks used for curtaining the windows of the houses of our millionaires, which command from \$9 to \$18 per yard for goods of fifty-inch width. And desirable and handsome stuffs are found at all the figures between these extremes. In draperies of plain color undiminished favor attaches to those of flax velours. They are used generally for door hangings, coming in all popular colors and tones of color, with finish of fringe at the top and the bottom. They are susceptible of decoration, a painted design, in several notable instances recently, having been applied, for purposes of harmony



INDIAN CARPET. DESIGN LOANED BY A. A. VANTINE & CO.

of effect, to the portières hung in fashionable residences. Late productions in velours have come out in stripes under the name "Velours Marly," while "Velours Borghese" is a striped fabric of silk and linen velvet. The "Sixteenth Century Velours" is a development of velvet design on an armure background, and the "Renaissance Velours" is of the plushy or moss-like texture of the earlier weaves of the fabric so closely akin to Turkish towelling, in silk, wool and flax. The linen and cotton drapery stuffs are also presented in very interesting variety, some of them so closely resembling silk in effect as to be readily mistaken for productions in silk, and very fine furnishing tapestries are combinations of jute and cotton.

ORIENTAL CARPETS—III.

INDIAN CARPETS.

BY EMMA THACKER HOLLIDAY.



INDIA possesses inexhaustible artistic wealth in the handiwork of her people. History has little to say about the arts of India prior to the time of its invasion by Mohamet, but carpets with a pile, in common with many other products of industrial art, were in use at an early date. The Emperor Akbar fostered the manufacture of carpets by importing skilled artisans from Persia to instruct the natives, and the example of his munificent patronage spread the manufacture of carpets all over India. The floral traceries of Persian design became modified by Hindoo feeling, and at Tanjore and other districts the designs became replaced by geometric forms, more in accordance with the genius of the Hindoo race. Akbar not only understood the fabrication of carpets, shawls and embroideries, but personally superintended their manufacture, and, understanding the merit of what was being done, spoke words of encouragement or reproof to the individual doing it.

In an age in which time was of no importance, and the skill of the workman was stimulated by royal patronage, the finest products of the looms of India were developed, the finest wool and the purest vegetable dyes were employed, and as the weaving of a single carpet extended over months of time, it can be readily understood that the free-and-easy methods of the weavers gave rise to variations of the pattern as well as changes in the tones of the colors. These aberrations are in reality points of merit in carpets woven under such happy auspices. The patterns, whether of Persian or Hindoo origin, are nobly conceived, but the paramount interest is found in the coloring, which presents wonderful studies of calm but intense pigments, instinctively arranged in melodies of color that captivate cultivated taste and impart a serene atmosphere of dreamy restfulness.

The materials used for the manufacture of carpets in India are cotton and wool, and in some places silk. Hemp is frequently used for the foundation of woolen carpets. India is not a wool-producing country, as it is only in districts having a suitable altitude, and moist and mild enough for the pasturage of sheep, that wool is obtained. Cashmere, for centuries a Mohammedan country, with a climate favorable to the growth of wool, and a population ingenious in weaving, is noted as a carpet manufacturing district, and it is from Cashmere, Afghanistan and Beloochistan that the carpet dealers of India proper import their raw material. The

finer carpets are composed of "pashim," the soft wool growing close to the body of the animal beneath the longer hair. A characteristic of India carpets is that the designs are grander and bolder than those of Persia, even where Mohammedan influence is most conspicuous. This is obtained by leaving the ground of the design vacant, so that the details of the tracery have to be enlarged. The Hindoos are extremely fond of symbolism, consequently the tree of life, the cypress, the lotus flower and the date palm are prominent motives. In the region of the Himalayas, the dragon, phoenix and other monsters are incorporated with designs of Persian origin, and in other cases these Tartar characteristics are combined in geometric figures, circles, medallions and octagons, alternately red, blue, yellow and green.

The valley of the Indus has always obtained rugs from the neighboring Afghan and Belook tribes. "Hyderabad" (in Scindh) has enjoyed a well-deserved reputation for the manufacture of very handsome rugs made with medallion patterns, filled with flat floral decoration. At Serinuggar may

be found the Yarkund and Tibetan carpets with silky wool taken from the yak, or "pashim" wool. The quality of these rugs is admirable and the coloring harmonious.

Tanjore presents one of the most interesting aspects of the manufacture in the whole of India. The designs are Hindoo, and the carpets made mostly from the materials grown in the Madras Presidency. With harmonious effects of coloring and a beauty peculiarly their own, they are, of all Indian production, the most fitted for large and grand positions, such as the tents and halls of princes and rulers, and for Durbars; the designs, colossal with medallions, measuring in some cases eight feet across, full of magnificent effects and colored in gorgeous crimsons, lovely greens and blues, splendid reds and harmonious creamy white. They are stately productions. No border of any carpet known to the writer has measured less than two feet, and some as much as six feet. Even for a carpet of not very large dimensions the corners of the carpets were generally arranged with crosswise medallions, the borders finished with superb detail complete in itself, even to the angles.

The border is also set up

with a number of members, consisting of a grand central idea framed with variegated lines.

The silk carpets of Tanjore have a singularly unique effect, in this, that when made of silk and the tops left long, a kind of wave of color is produced, with effects resembling the plumage of birds.

Two other interesting centres of the carpet manufacture in India are those of Hyderabad in the Deccan, and of the Masulipatam in the Madras Presidency. Carpets were also formerly made at Waranghul, near Hyderabad, and such carpets found their fittest place in a European palace or mansion with gilded furniture and the more sober colors and silk hangings of the West. The manufacture of Waranghul carpets has since the year 1851 ceased to exist.



INDIAN CARPET. DESIGN LOANED BY A. A. VANTINE & Co.